

RHETORICAL APPROACH TO THE PERFORMANCE OF  
EIGHTEENTH-CENTURY KEYBOARD MUSIC ON THE MODERN PIANO:  
C.P.E. BACH'S FANTASIA IN G MINOR, WQ. 117-13 AND  
MOZART'S FANTASIA IN D MINOR, K.397

BY

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## CHAPTER 1

### INTRODUCTION

Eighteenth-century keyboard music presents the modern pianist with a number of questions concerning performance practice. These compositions were written for harpsichord, clavichord, or fortepiano, yet today's pianists play them on a modern piano which is far different from those early instruments in terms of mechanics and sound. Should we try to imitate the sound of the early instruments on the modern piano? Is it even possible? How can we apply the performance practice rules of the time to our performance on the modern piano? Due to the vast difference in both sound qualities of the instruments and venue acoustics, it is impossible to create the same sound that eighteenth-century musicians and audience members likely heard or expected. Furthermore, even if it is possible to recreate the exact sound of the early instruments, what, then, is the purpose of playing this repertoire on the modern piano?

Performance practice of eighteenth century music has long been addressed in various treatises and has been the topic of discussion among many generations of scholars and pianists. Of course, it is imperative that the modern pianist be historically informed. However, a mere intellectual formula by which to apply performance practice rules or adapt one's technique to the modern piano does not solve the ultimate question. A more useful endeavor and effective approach would be a deeper understanding and appreciation for rhetoric, the basic principle of the eighteenth-century music.

Classical rhetoric was taught as part of the school curriculum until the late eighteenth century and beyond,<sup>1</sup> therefore rhetoric and its terms were familiar to eighteenth-century musicians. Analogies between music and rhetoric are discussed repeatedly in the important treatises of the time, thus it can be assumed that principles of rhetoric were applied in the compositions of the eighteenth-century musicians. Unlike ever-changing venue acoustics, audience demands, and piano technique, the art of rhetoric remains a consistent influential resource throughout history and its relationship to music has stood the test of time. Therefore, by taking the rhetorical approach, eighteenth-century performance practice can be fully appreciated, and rhetorical principles can serve as a guide for the modern pianist who intends to perform eighteenth-century keyboard music on the modern piano without suppressing the possibilities of the instrument. After all, music is a language which can be appreciated in any period of time, venues, and instruments.

When performing eighteenth-century music, we often tend to focus on the evenness and equality of notes in terms of both sound and rhythm. There are of course passages of the composition where an even touch is required. Nonetheless, if this becomes the performer's only aim, the music can quickly lose its essence and sound somehow "wrong." If we think of music as a type of speech, it is only natural that there should be some fluctuations in sound and time. These fluctuations are often indicated by composers in the form of articulation markings. Their music does not "speak" if these articulations are not observed and the nuances that these articulations suggest are not expressed. Composers of the eighteenth century used rhetorical figures in their

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<sup>1</sup> Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 162.



compositions, just like the orators used various embellishments in their speech to emphasize their expressions. Thus, recognizing and appreciating the figures used in the composition can only help a performer achieve a better understanding of the affect and expression that the composer might have intended. Admittedly, musical interpretations are highly subjective and it is impossible to determine a universal answer as to a “right” or “wrong” way to play a piece of music. Nonetheless, for the performer who strives to reach a better and fuller understanding of eighteenth-century music, the study and application of rhetoric can be a valuable tool in reaching this goal.

This essay consists of five chapters. Chapters 2 and 3 discuss some analogies between rhetoric and music, musical-rhetorical figures, and the rhetorical elements in music such as accent and emphasis, articulation, punctuation, and rhythmic flexibility. These discussions will aim to justify a subtle rhetorical unevenness and inequality between notes in the performance of eighteenth century music. Chapter 4 contains analyses of fantasias by C.P.E. Bach and Mozart, based on the rhetorical principles and figures that are discussed in the earlier chapters of the essay. Chapter 5 draws a conclusion about the rhetorical approach to the performance of eighteenth century keyboard music on the modern piano.

## CHAPTER 2

### RHETORIC AND MUSIC

#### **a. Parallels between Rhetoric and Music**

The term “rhetoric” refers to an art of expressive discourse,<sup>2</sup> and its origin can be traced back to the ancient Greeks. The Classical rhetoric is structured in five steps: *inventio* (determining the subject), *dispositio* (arranging the material), *elocutio* (translating ideas and thoughts to words), *memoria* (memorizing), and *pronunciatio* (delivering).<sup>3</sup> This process of rhetorical construction can be compared to that of musical composition: finding the subject or theme, arranging the form, transferring ideas to the notes and musical phrases, memorizing, and performing. The main goals of rhetoric are to move (*movere*), to instruct (*docere*), and to delight (*delectere*)—also concepts not unfamiliar to musicians. It should come as no surprise, then, that articulation, accents, rhythm, and dynamics are fundamental elements of both rhetoric and music.

The aforementioned parallels between music and rhetoric have been discussed in the works of Aristotle, Cicero, and Quintilian. Quintilian, for example, explains how musical knowledge is important for orators in his *Institutio Oratorio*: “It is by the raising, lowering, or inflection of the voice that the orator stirs the emotions of his hearers... Give me the knowledge of the principles of music, which have power to excite or assuage the

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<sup>2</sup> Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1988), 9.

<sup>3</sup> Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997), 66.

emotions of mankind.”<sup>4</sup> The rediscovery of Quintilian’s *Institutio Oratorio* in 1416<sup>5</sup> and the translation of Classical works into vernacular languages led musicians to the application of rhetorical concepts into musical composition.

This application of rhetorical principles in musical composition became most prominent during the Baroque period and continued into the Classical period. One of the important eighteenth century sources on the relationship between rhetoric and music is Johann Mattheson’s *Der vollkommene Capellmeister*. In the ninth chapter of part II, Mattheson discusses “the sections and caesuras of musical rhetoric” as such:

Some years ago a great German poet thought he had made the unique discovery that music is almost exactly the same in this regard as rhetoric. How amazing! Musical masters, especially those who want to and should instruct others in composition, should really be ashamed that they have been so negligent with these things.<sup>6</sup>

The concept of rhetoric was applied not only to the composition of music but to the performance of music as well. Quantz, in his *On Playing the Flute* (1752), emphasizes the rhetorical principles in music, comparing musicians to orators:

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.<sup>7</sup>

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<sup>4</sup> Marcus Fabius Quintilianus, *Institutio Oratoria*, 1: 165-177, cited in Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 73.

<sup>5</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 9.

<sup>6</sup> Johann Mattheson, *Der vollkommene Capellmeister*, trans. and ed. Ernest C. Harriss (Ann Arbor: UMI Research Press, 1981), 380.

<sup>7</sup> Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1985), 119.

Musicians of the eighteenth century were well aware of the myriad of parallels between music and rhetoric; in fact, a persuasive and effective oratory was regarded as their model to emulate in performance. In the performance of eighteenth century keyboard music on the modern piano, many players tend to take a different approach and aim for a different kind of beauty. Articulations in the score are often neglected or ignored, despite the fact that these markings are valuable clues that composers have left for us. If we acknowledge how eighteenth century composers applied rhetorical principles and devices to music, we can better understand why the composers notated their music the way they did, and ultimately make more informed decisions when we attempt to execute these musical principles on the modern piano.

## **b. Figures**

In oratory, orators used figures of speech such as metaphors as well as particular usages of words or expressions in order to embellish their speech. Rhetorical figures were used in the “elocutio,” the third part of the rhetoric structure. Quintilian, in his *Institutio Oratoria*, described a figure as “a new and artful manner of speech,” which was used “to add force and charm to the oration.”<sup>8</sup> These rhetorical figures were imitated by musicians in their compositions to heighten the expression of the affect. Although we see the use of rhetorical figures to emphasize meaning and idea as early as the Renaissance period (particularly in madrigals), it was not until the beginning of the seventeenth century that the first major systematic list of musical-rhetorical figures was established by Joachim

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<sup>8</sup> Marcus Fabius Quintilianus, *Institutio Oratoria*, quoted in Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 69.

Burmeister.<sup>9</sup> Eventually, the application of figures became common in instrumental music as well. Musical-rhetorical figures represent expressive devices or compositional styles, and some figures evolved that were not used in the oratory but rather invented by the musicians solely as a musical device. Since musical-rhetorical figures have been explained and extended by many writers, including Kircher, Mattheson, and Forkel, various conflicts appear in regard to terminology and definitions. In this essay, the definitions of each figure are taken from *Musica Poetica* by Dietrich Bartel and these definitions are used in the analyses of Fantasias by C.P.E. Bach and Mozart in Chapter 4. Bartel provides a comprehensive list of rhetorical-musical figures citing varying definitions by different authors in his book *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. Additional categorization of these figures, listed by feature and function, can be found at the Appendix 2 of his *Musica Poetica*<sup>10</sup> (see Appendix 1 of this essay).

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<sup>9</sup> Grove Music Online, s.v. "Figures," [http://www.oxfordmusiconline.com.ezproxy.lib.indiana.edu/subscriber/article/grove/music/09625?q=Figures&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.lib.indiana.edu/subscriber/article/grove/music/09625?q=Figures&search=quick&pos=1&_start=1#firsthit) (accessed April 4, 2013).

<sup>10</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 444-448.

## CHAPTER 3

### PUNCTUATION AND ARTICULATION

In oratory, correct punctuation and articulation are necessary tools in executing clear speech; the same is true for musical performance. In his explanation of rules for clarity in *Der vollkommene Capellmeister*, Mattheson writes that “the caesuras and divisions should be observed precisely: not just in vocal but also in instrumental pieces” and that “the accent of the words should be closely observed.”<sup>11</sup> The term “articulation” comes from the idea in linguistics that the sounds of words are either connected or separated, vowels start with or without certain distinction, and certain syllables or words receive more emphasis than others.<sup>12</sup> Rosenblum defines articulation in performance as “the delineation of motives or musical ideas by the grouping, separating, and related accenting of notes.”<sup>13</sup> Just as much as speech needs to be articulated, eighteenth century music begs for the same clarity of articulation.

#### a. Punctuation

Every paragraph consists of sentences, and these sentences consist of words. In order to make an effective speech, orators need to know where and how long to pause. Rhetorical terms such as sentence, phrase, or period are all used in music. As in speech, performers

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<sup>11</sup> Mattheson, *Der Vollkommene Capellmeister*, 311.

<sup>12</sup> Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 187.

<sup>13</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 144.

need to know where and how to “punctuate” without breaking the flow of the music.

Mattheson states that the theory on incisions, *diastolica* in Greek, is “the most essential in the whole art of composing melody.”<sup>14</sup> He explains how punctuation marks such as the comma, colon, semicolon, and period have different effects in sentences and achieve different lengths of pauses. He also describes how the question mark, exclamation mark, and parentheses can be expressed in the musical composition. As shown in Example 1, the degrees of punctuation in the Minuet (*Der vollkommene Capellmeister*, Part II, Chapter 13) are shown with the comma, period, colon, semicolon, and the three points indication of ( ‘.’ ) and ( ☺ ).<sup>15</sup>

Example 1. Mattheson’s Minuet (*Der vollkommene Capellmeister*, p.224)<sup>16</sup>



Three commas (,) appear in this minuet (after measures 2, 6, and 10). According to Mattheson, “Comma in speech represents that which in the human body is the *Articulus* or the joint: thus by comparison the Colon indicates a membrum, and whole

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<sup>14</sup> Mattheson, *Der vollkommene Capellmeister*, 380.

<sup>15</sup> Ibid., 452-453, cited in Stephanie D Vial, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical “Period”* (Rochester: University of Rochester Press, 2008), 207-209.

<sup>16</sup> Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), 224. (Example is taken from IMSLP Petrucci Music Library, used under GNU Free Documentation License 1.3)

member, as the Greek name implies; but the semicolon (;) indicates only half of one.” Of the semicolon Mattheson writes: “it often occurs even before the grammatical sequence of words is completed...Wherewith nonetheless the complete meaning of the whole rhetorical presentation or structure is yet to come.”<sup>17</sup> The colon appears after m. 4, at the end of the first four-measure phrase of the first period, which ends with a cadence in the tonic key of B minor. The semicolon, on the other hand, is marked at the end of the first 4 measure phrase of the second period in measure 12, which closes with half cadence; a lesser degree of completeness upon arrival at a half cadence is indicated with the semicolon.

The final note D in m.16 is marked with ‘.’ which requires a longer pause than is typical of commas or colons. However, the final note of the minuet in m.8 (after Da Capo) receives an even longer pause, indicated by ‘⸘’. Mattheson explains that “the concept of a period obliges me not to make a formal close in the melody before the sentence is finished. But the concept of a paragraph prohibits me from using a full cadence anywhere except at the end. Both cadences are formal: but the first is not full.” This is true in this minuet where the “sentence” ends on the relative key in D major (m.16), and the final note (m.8) finishes on the tonic key of B minor. This difference in the level of completion or the difference in the length of the pauses on the final notes is expressed by ‘.’ and ‘⸘’.

An analogous relationship between the incision of music and speech is also emphasized by Türk, in his *Klavierschule*:

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<sup>17</sup> Johann Mattheson, *Der vollkommene Capellmeister*, trans. and ed. Ernest C. Harriss (Ann Arbor: UMI Research Press, 1981), 390.



I have often said that a complete composition could be suitably compared to a speech, for as the latter itself may be divided into smaller and larger parts or members, so is this also true of music. A main section of a larger composition is approximately the same as that which is understood as a complete part in a speech. A musical period (section), of which there can be several in a main section, would be like that which is called a period in speech and which is separated from that which follows by a dot (·). A Rhythmus can be compared with the smaller parts of speech which are indicated by a colon (:) or a semicolon (;). The phrase member [Einschnitt], as the smallest member, is like that which would be separated by a comma (,).<sup>18</sup>

Türk uses two slanted lines (//) as shown in Example 2, to indicate the incision or the phrase division in the score.

Example 2. Türk's demonstration of "incision" (*Klavierschule*, p.345)<sup>19</sup>



## b. Rhetorical Accents and Emphasis

In Mattheson's minuet (Ex. 1), he indicates not only the degrees of punctuation but also what he calls "tone-feet," an "elementary musical unit found at the base of any hierarchy of metrical relationships".<sup>20</sup> He indicates long syllables with —, and short ones with V. Furthermore, he uses asterisks to indicate emphases. Mattheson uses the same minuet in

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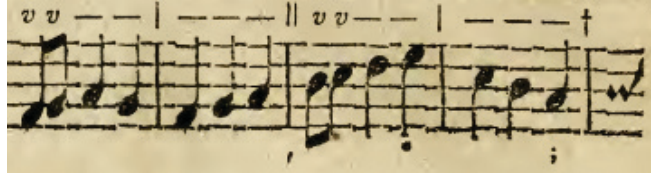
<sup>18</sup> Daniel Gottlob Türk, *School of Clavier Playing*, trans. and ed. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 332-333.

<sup>19</sup> Daniel Gottlob Türk, *Klavierschule* (Leipzig and Halle: Schwickert; Hemmerde und Schwetschke, 1789), 345. (Example is taken from IMSLP Petrucci Music Library, used under GNU Free Documentation License 1.3)

<sup>20</sup> George Houle, *Meter in Music, 1600-1800: Performance, Perception, and Notation* (Bloomington and Indianapolis: Indiana University Press, 1987), 68.

his *Kern melodischer Wissenschaft* and adds another asterisk on E on the third beat of measure 11 (see Ex. 3).<sup>21</sup>

Example 3. Mattheson's Minuet (*Kern melodischer Wissenschaft*, p.110)



This kind of emphasis can be categorized as “rhetorical” or “expressive” accent. According to Koch, “this type of accent can occur anywhere in the meter, depending on the composer’s intended sense of the melody and the performer’s taste.”<sup>22</sup> Expressive accents are given to notes that are chromatic, syncopated, dissonant, or that prepare dissonant intervals, and notes that are distinguished by their length or by pitch.<sup>23</sup> Quantz explains that “to excite the different passions the dissonance must be struck more strongly than the consonance.”<sup>24</sup> C.P.E. Bach agrees: “...dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.”<sup>25</sup> Emphasis on these accented notes can be achieved not only by the attack but by lengthening the note, as will be discussed later in this essay.

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<sup>21</sup> Johann Mattheson, *Kern melodischer Wissenschaft* (Hamburg: Christian Herold, 1737), 109-110. (Example is taken from IMSLP Petrucci Music Library, used under GNU Free Documentation License 1.3)

<sup>22</sup> Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt: Hermann dem jüngern, 1802), 51-52, quoted in Rosenblum, *Performance Practices in Classic Piano Music*, 92.

<sup>23</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 92.

<sup>24</sup> Quantz, *On Playing the Flute*, 254.

<sup>25</sup> Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York and London: W.W. Norton & Company, Inc., 1949), 163.

### c. Strong (Good) Beats and Weak (Bad) Beats

Another type of accent is the “grammatical” or “metrical” accent. These accents are placed on the strong beats or on the first of grouped notes, and are “scarcely noticeable particularly in passages of equal note values in lively movement.”<sup>26</sup> Türk also explains in his *Klavierschule*:

Each meter has strong and weak beats... more emphasis (internal value) is given to one than to the other... strong beats are also said to be internally long, or are called struck or accented beats. In beating time, they occur as the downbeat (*thesis*). Weak beats are also called internally short, passing, or unaccented beats, etc. They are executed by a lifting of the hand, which in technical terminology is called *arsis*.<sup>27</sup>

The concept of “good” and “bad” notes was already developed by Girolamo Diruta in his *Il Transilvano* by the end of the sixteenth century, and it was discussed in many later treatises of the seventeenth and eighteenth centuries.<sup>28</sup> Rousseau’s *Dictionnaire de Musique* states:

Of the different beats of a measure, there are some more prominent and stressed than the others, although they are of equal duration: The *beat* that is stressed is called *strong beat*; that which is less marked is called *weak beat*. These are what M. Rameau in his treatise on harmony calls *good beats* and *bad beats*. The strong beats are the first in two-beat measures, and the first and third in three- and four-beat measures. The second beat is always weak in all measures, and it is the same with the fourth in the four-beat measure.<sup>29</sup>

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<sup>26</sup> Koch, *Musikalisches Lexikon*, 49-50, quoted in Rosenblum, *Performance Practices in Classic Piano Music*, 91.

<sup>27</sup> Türk, *School of Clavier Playing*, 90-91.

<sup>28</sup> Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge: Cambridge University Press, 1990), 15.

<sup>29</sup> Jean-Jacques Rousseau, *Dictionnaire de musique*, 13: 277, quoted in Houle, *Meter in Music, 1600-1800*, 130-131.

Türk goes on to explain that each strong beat receives different degrees of emphasis, and that “after a full cadence, the beginning tone (of the following section) must be more strongly marked than after a half cadence or merely after a phrase division”;<sup>30</sup> he indicates them with varying numbers of plus signs (see Ex. 4).

Example 4. Türk’s demonstration of emphases (*Klavierschule*, p.336)<sup>31</sup>



The understanding of the concept of the strong vs. weak beats or “good” vs. “bad” notes enables us to determine the articulation of eighteenth-century music, even in instances where there are no articulation marks or accents written by the composers.

#### d. Link between Syllables of Words and Musical Notes

“Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to

<sup>30</sup> Türk, *School of Clavier Playing*, 325.

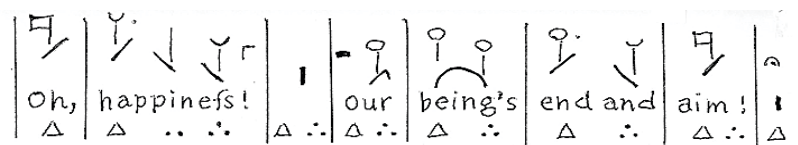
<sup>31</sup> Türk, *Klavierschule*, 336. (Example is taken from IMSLP Petrucci Music Library, used under GNU Free Documentation License 1.3)

speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time.”<sup>32</sup>

As Quantz stated above, “light” must be achieved by some kind of emphasis or accent on certain notes, and “shadow” must happen on other (often passing) notes. When one tries to execute these accents according to the learned rules, there is a danger of making the music sound artificial. The solution to making the music sound natural is to take a rhetorical approach and “speak” on the piano. Each note can be regarded as a syllable of a word. Every syllable is pronounced with different length or weight, and some syllables receive more accent or emphasis than others.

A unique notational system is noted by the elocutionist, Joshua Steele in his 1775 work *An Essay Towards Establishing the Melody and Measure of Speech* (see Example 5).<sup>33</sup>

Example 5. Notation by Joshua Steele (An Essay towards Establishing the Melody and Measure of Speech, p.26)<sup>34</sup>



<sup>32</sup> Quantz, *On Playing the Flute*, 124.

<sup>33</sup> Joshua Steele, *an Essay towards Establishing the Melody and Measure of Speech* (Menston: The Scolar Press Limited, 1969), p.26, cited in Stephanie D Vial, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period"* (Rochester: University of Rochester Press, 2008), 15-16.

<sup>34</sup> Example is reproduced by author based on the facsimile reprint of Joshua Steele, *an Essay towards Establishing the Melody and Measure of Speech to be Expressed and Perpetuated by Peculiar Symbols* (London: W. Bowyer and J. Nichols, 1775); Joshua Steele, *an Essay towards Establishing the Melody and Measure of Speech* (Menston: The Scholar Press Limited, 1969), p.26.

Steele's system demonstrates the strong link between syllables and musical notes. He indicates the accents, emphases, or lengths of the syllables, using the musical symbols and linguistic symbols such as acute and grave accents or circumflexes, and he puts a fermata at the end of the system. Each syllable is set on a musical note such as a half note, quarter note, or dotted note. These are notated within bar lines to show the length of each syllable or the rhythm of the words. The weight of the syllables is also indicated by the symbols  $\triangle$  (heavy),  $\dots$  (lightest), and  $\cdot\cdot$  (light).

Steele's notational system reminds us just how strongly music is connected to speech, and helps explain the meaning and necessity of accents or emphases in order to achieve "light" and "shadow" in our playing.

#### **e. Articulation Slurs**

Looking at eighteenth century music from a rhetorical point of view, it is clear that slurs must be observed carefully as they play an important role in punctuating and articulating the words or the notes. Nevertheless modern pianists tend to impose a long line even over short articulated slurs. Slurs are often connected with the overlapping pedals, and we even try making a crescendo from the end of a given slur to the beginning of the next slur. Subtle use of slurs was necessary for the refined articulation of the eighteenth century music,<sup>35</sup> and negligence of the slurs that eighteenth century composers notated would significantly detract from the expressiveness of their music. Slurs not only separate

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<sup>35</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 158.

groups of notes, but they provide an expressive nuance when played with an emphasis on the first note of the slur and a tapering off toward the end of the slur.

C.P.E. Bach instructs that “the first of each slur is slightly accented.”<sup>36</sup> Türk also agrees that the “note on which the curved line begins should be very gently (and almost imperceptibly) accented.”<sup>37</sup> Leopold Mozart explains in his treatise that “the first of two, three, four, or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later.”<sup>38</sup> This tapering or release of the last note of the slur creates a separation from the next slur, thus contributing clarity. However, this separation should be subtle and “barely perceptible”<sup>39</sup> like “a consonant or a glottal stop in speech”; it is “merely a new impulse rather than a distinct separation.”<sup>40</sup> This subtle nuance makes the music of the eighteenth century “speak” and creates an entirely different effect from notes in a slur that are connected all together in a long legato line.

The articulation of slurs can also be understood from the standpoint of bowing on stringed instruments, where a natural accent is created on the down bow. Leopold Mozart writes: “That a melodic piece is not composed purely of equal notes only is known to all.”<sup>41</sup> We must take into account that the bow change was more audible with the earlier

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<sup>36</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 157.

<sup>37</sup> Türk, *School of Clavier Playing*, 344.

<sup>38</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., trans. Editha Knocker (London: Oxford University Press, 1951), 130.

<sup>39</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 163.

<sup>40</sup> *Ibid.*, 159.

<sup>41</sup> Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 124.

bows, creating a fresh impulse,<sup>42</sup> and it was also easier and more natural to achieve this subtle nuance without interrupting the flow of the phrase on the light action of the Viennese pianos of the eighteenth century compared to the heavy action of the modern piano. On Viennese pianos it was possible to execute the refined articulations and express subtle nuances with little physical effort. Nevertheless slurs were not used as a technical tool, but for expressivity.<sup>43</sup> The goal then should not be a simple transfer of eighteenth century technique over to the modern piano, but rather the replication of their expressivity and nuance that are rooted in the principles of rhetoric and the bowing and tonguing techniques of stringed and wind instruments.

There have been some arguments that articulation slurs were just a “notational habit” that many composers developed as a result of fundamental violin bowing and wind tonguing concepts. However, George Barth makes a convincing point in his *The Pianist as Orator*: “To look at bowing or breathing in classical music as relatively unmusical but ‘necessary’ aspects of performance, as obstacles that prevent ‘lyrical sweep’, is to ignore their natural and vital role in musical rhetoric, whose analogue is a medium that breathes, the human voice sounding its inflections and its silences.”<sup>44</sup> Barth also explains that articulation’s full meaning is to “bind or unite by forming a joint,”<sup>45</sup> and that “Türk saw articulation as a way to bind or separate musical periods”.<sup>46</sup> The ultimate purpose of

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<sup>42</sup> Rosenblum, Sandra P. *Performance Practices in Classic Piano Music*, 173.

<sup>43</sup> Le Huray. *Authenticity in Performance*, 126.

<sup>44</sup> George Barth, *The Pianist as Orator: Beethoven and the Transformation of Keyboard Style* (Ithaca: Cornell University Press, 1992), 112.

<sup>45</sup> *Ibid.*, 113.

<sup>46</sup> *Ibid.*, 120.



articulation is not to “separate” ideas, but to make them clear to be understood. The subtle silence, which sometimes is not immediately audible, makes the pronunciation of the following note clear, similar to what happens in speech. In keyboard playing, this silence is achieved by a slight lifting of the finger, and this is what “binds the ideas together by forming a joint”.

#### **f. Rhythmic Flexibility and Agogic Accents**

The previous section of this essay mentioned the lengthening of notes to achieve emphasis. This lengthening or prolongation of the note on the “good” beats or rhetorical accents has been often discussed in the eighteenth-century treatises. This is explained by Türk in his *Klavierschule*: “Another means of accent, which is to be used much less often and with care, is lingering on certain tones. The orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little.”<sup>47</sup>

He also adds that degree of lingering “depends primarily upon the greater or lesser importance of the note, its lengths and relationship to other notes, and the harmony which is basic to them”.<sup>48</sup> At the same time, Türk warns that “it should at the most not be lengthened more than half of its value” and that it “should be only scarcely perceptible”.<sup>49</sup> Türk also describes later that “the more important notes must therefore be played slower and louder, and the less important notes more quickly and softer,

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<sup>47</sup> Türk, *School of Clavier Playing*, 327.

<sup>48</sup> *Ibid.*, 328.

<sup>49</sup> *Ibid.*, 328.

approximately the way a sensitive singer would sing these notes or a good orator would declaim the words thereto.”<sup>50</sup> As he mentions, when the singer or an orator wants to emphasize certain words to make the singing or speech more persuasive and effective, some time is needed to prolong or pronounce the word or the syllable emphatically. This delay due to the expression or intensification of a certain note is compensated by the less important notes or “bad” notes being “played more quickly and with less emphasis”. This kind of subtle rhythmic alteration or flexibility is what makes the performance “rhetorical” and in sync with eighteenth-century musicians’ aims and expectations.

Quantz also expresses the necessity for the unequal length of notes:

Here I must make a necessary observation concerning the length of time each note must be held...Where it is possible, the principal notes always must be emphasized more than the passing. In consequence of this rule, the quickest notes in every piece of moderate tempo, or even in the Adagio, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted.<sup>51</sup>

Due to the invention of the metronome and modern technology, our sense of time is presumably different from that of the eighteenth century. Our modern sense relates time to the “ticking” sound of the clock where each second moves in an equal speed. However, the sense of time in the eighteenth century was something more natural and organic. In his *Der vollkommene Cappelmeister*, Mattheson discusses that musicians and poets have taken qualities of the body: ‘*systole*’ and ‘*diastole*’, the pulsations and

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<sup>50</sup> Türk, *School of Clavier Playing*, 359-360.

<sup>51</sup> Quantz, *On Playing the Flute*, 123.

relaxations of the arteries as the basis for time measures.<sup>52</sup> Considering this notion that the human pulse is the basis of the musical meter should help us understand that every beat is naturally unequal, and that “good” notes receive more emphasis by means of time than the “bad” notes.

The rhythmic flexibility discussed above does not interfere with the general tempo of the music. There are, however, cases in which the tempo change occurs in certain sections of the music. This tempo modification is employed by the performer in the free forms of fantasias, preludes, or toccatas, as well as in particular sections of the piece such as cadenza or fermata. Music has a strong connection to rhetoric, and in these genres of music, the declamatory style of speech is achieved through the constant changes of tempo. CPE Bach states that “it is especially in fantasias...that the keyboardist more than any other executants can practice the declamatory style...”<sup>53</sup> As the orators change the rate of the speed of their speeches according to the passion and the emotion of certain phrases or sections, the tempo of Bach’s free fantasias are played with constantly changing tempo. His Fantasias, as well as any fantasias of the time cannot be played convincingly without flexibility of rhythm. As Bach stated, modern pianists too, can practice the declamatory style through performance of his Fantasias.

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<sup>52</sup> Mattheson, *Der vollkommene Capellmeister*, 365.

<sup>53</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 153.

## CHAPTER 4

### RHETORICAL PERFORMANCE ANALYSES OF FANTASIAS BY C.P.E. BACH AND W.A. MOZART

#### **a. Features of C.P.E. Bach's Fantasias**

Carl Philipp Emanuel Bach's free fantasias can be considered as the most representative of his works, and are discussed in the "Improvisation" chapter in his essay. Bach writes that "a Fantasia is said to be free when it is unmeasured and moves through more keys than is customary in other pieces..."<sup>54</sup> He also explains that "unbarred free fantasias seems especially adept at the expression of affects, for each meter carries a kind of compulsion within itself."<sup>55</sup> His free fantasias are generally notated without bar lines, and are characterized by its improvisatory style, freedom of structure, rhythm, and harmonic progression, as well as "strangeness of effect";<sup>56</sup> even to our modern ears, the rapidly changing affects and surprising harmonic progressions are astonishing. His precise notation of dynamic markings that often change on every note demands a dramatic contrast of dynamics and moods.

As Bach explains (see Chapter 3), free fantasias are most suited for the declamatory style, and the performer can persuade the audience through these free and effective sounds without the limitation of meter.<sup>57</sup> In 1802 Koch wrote: "*Declamation* is

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<sup>54</sup> C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 430.

<sup>55</sup> *Ibid.*, 153.

<sup>56</sup> Leonard G Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980), 308.

<sup>57</sup> C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 153.

the vivid expression of specific ideas and feelings by means of intonation.”<sup>58</sup> C.P.E. Bach indeed “vividly expresses” his ideas and emotions with freely ranging tones and rhythm. He mentions in his essay that “...it can be seen in accompanied recitatives that tempo and meter must be frequently changed in order to rouse and still the rapidly alternating affects. It is a distinct merit of the fantasia that...it can accomplish the aims of the recitative at the keyboard with complete, unmeasured freedom.”<sup>59</sup> Although there are no words written in the music, these free fantasias can be regarded as instrumental recitatives.

In order to persuade the audience, one must not only play notes but feel the affect that the musical “speech” is conveying, especially since a fantasia consists of various rapid passages and can easily sound mechanical if played without expression. Bach also mentions that “technicians...overwhelm our hearing without satisfying it and stun the mind without moving it.”<sup>60</sup> The interpretation and analysis of the Fantasia using musical-rhetorical figures may inspire the performer to feel the affect of the music and express it from the heart. Some might argue that musical terms or compositional idioms would be enough to describe the affect of the music. Nevertheless, theorists of musical rhetoric in the seventeenth and eighteenth centuries reiterated the ability of figures to represent and arouse the passions, and they urged composers to imitate figures in their writing.<sup>61</sup>

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<sup>58</sup> Koch, *Musikalisches Lexikon*, 412-413, quoted in Ratner, *Classic Music: Expression, Form and Style*, 321.

<sup>59</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 153.

<sup>60</sup> *Ibid.*, 147.

<sup>61</sup> Brian Vickers, “Figures of Rhetoric/ Figures of Music,” *Rhetorica: A Journal of the History of Rhetoric*, vol. 2, no.1 (Spring 1984), 22, <http://www.jstor.org/stable/10.1525/rh.1984.2.1.1> (accessed April 4, 2013).

Bach's rhetorical language and effective musical devices can easily be described by these figures. His Fantasias are written in a declamatory style, similar to that of an orator trying to persuade his listeners by speaking with varying degrees of volume and speed, depending on the affect, passion, and content of the speech. Naturally, recognizing these figures should enable a performer to achieve a more rhetorical and persuasive performance of the Fantasias. Repetition is merely repetition as long as it contains no special meaning or passion on the part of the performer. However, if we consider the terminology of figures such as Anaphora or Epizeuxis, repetition emphasizes not just a repeat of material but a feeling or affect created by the repetition. Butler, in his article "Fugue and Rhetoric," explains that "these terms are not only rich in meaning with their wealth of subtle nuance but are more accurate in describing certain musical procedures than translations or alternate terminology derived since."<sup>62</sup> The following section discusses the rhetorical analysis and performance of C.P.E. Bach's Fantasia, Wq. 117-13 in G minor, with application of the performance practices and musical-rhetorical figures discussed in the earlier chapters.<sup>63</sup> For convenience of analysis, the numbers and letters are marked in the score (see Appendix 2).

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<sup>62</sup> Gregory G. Butler, "Fugue and Rhetoric," *Journal of Music Theory*, vol. 21, no.1 (Spring 1977), 99, <http://www.jstor.org/stable/843479> (accessed April 4, 2013).

<sup>63</sup> Terminologies and definitions of the figures are taken from Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 167-448.

## **b. Analysis of C.P.E. Bach's Fantasia in G minor, Wq. 117-13**

The G minor fantasia was written in 1766 and published in 1770 (see the score in Appendix 2). The piece opens with an improvisatory arpeggio passage in G minor. Bach uses the figure Anaphora (repetition of the opening statement) to express emphasis by repeating the statement in diminished seventh on the bass note A.<sup>64</sup> In contrast to the ascending bass line (G—A—Bb) the figure Catabasis is used on the melodic figure from D descending to an octave in arpeggio to express the negative and diminishing affections when the bass note arrives at Bb. Bach notates these descending notes with dots under a slur, meaning *portato*. The sinking, depressing feeling of the Catabasis should be expressed through these *portato* notes. He explains in his essay that these notes “are played legato, but each tone is noticeably accented.”<sup>65</sup>

At section b-2, Bach uses Anaphora to reiterate the affect through repetition at the arrival note (D) of this descending line. Again these notes are marked *portato* and can be repeated by the finger before the key comes back to the top to create the effect of *bebung*, a type of vibrato on the clavichord. Greater emphasis and heightened emotion are achieved by the use of the figure Paronomasia at the last repetition of the note D: Bach adds the voice in a higher octave and also marks *forte*. It is from this heightened state of affect that all voices then descend at section b-3 (Catabasis). Bach uses the figure *Passus Duriusculus*, or *Pathopoeia* to depict a falling emotion, writing a descending chromatic line in the bass under one long slur that presumably suggests a *diminuendo*. Moreover, the figure *Suspiratio*, which expresses a sigh or longing, is used in the top voice,

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<sup>64</sup> It can also be described as the figure *Polyptoton* (a repetition at different pitch).

<sup>65</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 156.

continuing into the syncopated figure of Synaeresis on the note G. All of these figures intensify the expression of a longing, sinking affect.

Bach shows the dramatic change in affect and dynamics (a typical feature of free fantasias) with the sudden forte at the end of the descending line that abruptly starts the furious improvisatory passage (section c). The passionate affect of this partially chromatic rapidly descending scalar passage is expressed with the figures Tirata, Catabasis, and Pathopoeia. This passage concludes the section with a G minor arpeggio that resembles the opening of the fantasia.

Aposiopesis (a rest in one or more voices) is used at section d, creating the first silence since the beginning of the fantasia. Although this is a very short rest, it should be observed carefully, as this is the point where an orator could take a breath to change the affect and prepare for the next emphatic material. Like an orator making a dramatic statement after a slight pause, Bach surprises us with unexpected harmony (dominant seventh of C), the acute rhythm of short and long notes, and the indication of ff, which is the highest dynamic level indicated in the entire piece. This dramatic expression is intensified even further through the figure Climax (the repetition of these motives in ascending pitch). The dramatic contrast of dynamics is also shown here by the alternating ff and p.

At section 2a, a striking modulation happens through the figure Aptomia (an enharmonic rewriting of a semitone): the bass note F enharmonically becomes E#, bringing the fantasia to the key of B minor. The repetition of short-long rhythmic motives introduces a lyrical melody in B minor in which the Suspiratio figures (two slurred



eighth-notes) are used again to express the longing affect, and for the first time in the fantasia we see a lyrical melody and stable sense of meter. However, B minor is defied by the C natural, a harmony that is emphasized by the indication of mf. This harmony (section 2b) is the dominant of G but it does not resolve to G major; rather, it moves to the unexpected diminished seventh of C and pauses as if pondering which direction to proceed. In the end, this chord does not resolve anywhere; instead, the moment of question is broken by the figure *Abruptio* (a sudden rest) with an abrupt, broken chord-like figure in the surprising harmony of Ab minor from which a succession of arpeggiated chords emerges. Bach shows a surprising harmonic progression: the Ab minor moves to the dominant, but is neglected by the unexpected chord of diminished seventh of G, which moves to F# minor six-four and dominant seventh and finally settles on the key of F# minor. The ambiguous harmonic progression of this whole 2b section could be characterized by the figure *Dubitatio* (an intentionally ambiguous rhythmic or harmonic progression).

In section 3a, the *Suspiratio* (a musical expression of a sigh through a rest) figures are used in two upper voices that move in parallel sixths. As in the B minor section, this F# minor section seems harmonically and metrically stable at the beginning; however, the chromatic ascending bass line (*Pathopoeia*), together with a syncopated rhythm (*Synaeresis*) and abrupt rest in the bass line (*Ellipsis*), intensifies the affect and proceeds unexpectedly to the diminished and dominant seventh of C. Although Bach does not indicate “crescendo,” it can be assumed from his notation of p at the beginning of the section, mf after the chromatically ascending line, and f at the final note of the destination,

that he intended a gradual increase in volume and passion, as the figure Pathopoeia indicates.

Section 3b most resembles the accompanied recitative. Two voices singing in parallel thirds and sixths are accompanied by the chords. A sense of doubt or question is depicted by the use of the figure Interrogatio, a musical question rendered through pauses. The difference in dynamic level between the singers and the accompaniment is indicated by specific dynamic markings; the accompaniment is always marked one dynamic level higher than the vocal line. The fact that different dynamic indications are given three separate times suggests that each should be played in a rhetorically different manner. Bach uses the Suspiratio motives as a bridge to the next section.<sup>66</sup>

The syncopated modulatory passage of section 3c is interrupted by the sudden dynamic contrast brought on by the forte chord, which then continues into another accompanied recitative in Bb minor through an enharmonic modulation: diminished seventh chord—A —C —Eb —Gb becoming a diminished seventh of G minor—F#—A —C —Eb. The enharmonic modulation using the diminished seventh is common in Bach's fantasias, as he suggests in his essay, "As a means of reaching the most distant keys more quickly and with agreeable suddenness no chord is more convenient and fruitful than the seventh chord with a diminished seventh and fifth, for by inverting it and changing it enharmonically, a great many chordal transformations can be attained."<sup>67</sup>

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<sup>66</sup> It can be described as figure Distributio: a motif is developed before proceeding to the next section.

<sup>67</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 438.

The “question” rendered by the Interrogatio figure is rejected by the assertive G minor statement (starting from end of section 3c) which ends on the dominant seventh chord.

The prolongation of the chord is again interrupted (as in section 2b) by the Abruptio (sudden rest) and the rapid passage consisting of the Catabasis figure, and this time it is followed by the extended arpeggio passage of diminished sevenths in contrary motion. This extensive stretch, in which the upper part reaches the highest note of the fantasia at section 3e (Bach also emphasizes this with Abruptio, a sudden rest, before it reaches the highest note, Eb), requires the performer to express the affect and passion with both sound and gesture. Gesture was an essential part of the oratory; Bach mentions in his essay that “it is principally in improvisations or fantasias that the keyboardist can best master the feelings of his audience” and that “those who maintain that all of this can be accomplished without gesture will retract their words when, owing to their own insensibility, they find themselves obliged to sit like a statue before their instrument.”<sup>68</sup>

This rapidly ascending figure is immediately reigned in (section 3e) by the dramatic descent of Catabasis or Tirata figures, and the G minor chord returns. This is followed by another series of arpeggiated chords with precise indications of dynamic changes. After another abrupt harmonic progression (Dubitatio), the dominant note D is reached in the bass and elaborated by the rapid scalar figure, Tirata. The hope, expressed by the ascending figure Anabasis is again contradicted by descending affect expressed by Catabasis, and the loss or decline is emphasized by the subsequent huge three-octave leap down to the original note D. The fantasia ends when the Suspiratio figure closes with the

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<sup>68</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 152.

G minor arpeggio with which the fantasia opened. This repeated G minor arpeggio (also used at the end of section c) can be described as the figure Epiphora, or seen as an orator's concluding sentences in which certain important words from the oratory are reiterated.

### **1. Flexibility of meter and rhythm**

As Bach writes, free fantasias are composed or improvised without the compulsion that bar lines tend to inflict. Although there are certain note value relationships that we must observe, the performer can express and “speak” freely, adjusting the speed of the declamation according to the affect and the expression that figures suggest. While an overall flexibility of meter and rhythm is crucial throughout the fantasia as a whole, the mention of a few specific examples may prove helpful for the purpose of this study.

The opening arpeggio figurations are the written-out improvisation of the bass notes and should thus be played especially rhapsodically and flexibly without measuring the beats. The melancholy of the *Suspiratio* figures in sections b3, 2a, 3a, 3b, 3c, and at the end of the fantasia can be played more expressively by lingering on the first note of each slur and tapering on the second. The expression of *portato* notes can be achieved with a subtle flexibility of rhythm. The speed of rapid passages can be varied according to the changing affects and figures used, and the length of the rests or pauses can be

adjusted to fit the accurate degree of expression. Bach also states that “certain notes and rests should be extended beyond their written length, for affective reasons.”<sup>69</sup>

In contrast, there are a few sections where a stronger sense of meter should be felt: at the beginning of sections 2a and 3a, for instance, the lyrical melody should be played with some metrical stability, as the affect of these sections does not beg for the intensified tempo. It is interesting to note that Bach allocated these more rhythmically stable sections in the remote keys of B minor and F# minor but kept the less stable sections in the original key of G minor.

## **2. Performance Issues on the Modern Piano**

Despite its earlier birth into music history, the keyboard music of C.P.E.’s father J.S. Bach holds a staple role in the modern pianist’s repertoire, whereas C.P.E. Bach’s fantasias are rarely performed on the modern piano. His fantasias were written for clavichord or fortepiano, and they present some questions and challenges to the modern pianists. Nonetheless these are marvelous compositions to play on the modern piano, and one might even argue that the stark contrasts in affects as well as the expression of rhapsodic and passionate figurations might be achieved more easily on the modern piano with its extended range of dynamics and colors. Additionally, it is possible that many of the performance problems that arise when playing these fantasias on a modern piano can be solved by certain adjustments in technique.

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<sup>69</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 160.

The rapid change of dynamics (as in section d) might be problematic on the modern piano; since the sound decays much more slowly than on the fortepiano or clavichord, there is the concern that ff chords might cover the following p notes. In order to make all notes clearly heard, one could either play rather slowly and take more time between the ff and p, or else play the left hand of the ff chords less loudly, so that the sound will not be too thick.

In regard to the succession of arpeggiated chords shown in sections 2b and 3e, Bach explains the following:

In performance each chord is arpeggiated twice. When the second arpeggio is to be taken in a different register by either the right or the left hand, the change is indicated in the fantasia. The tones of the slow, fully gripped chords, which are played as arpeggios, are all of equal duration, even though restrictions of space have necessitated the superposing of white and black notes in the interests of greater legibility.<sup>70</sup>

Although the chords should be of equal duration (as Bach instructs), they should be arpeggiated as if improvised, like an orator elaborating freely on his speech.

Arpeggios play a dual role of embellishing the chord as well as sustaining the sound between each chord. On the modern piano, however, the sound of the chords can be sustained by itself, and the monotonous arpeggiation can create a huge but unnecessary sound. Instead, each arpeggio can be varied by means of speed within the beat, direction, and volume, according to the harmonic value of each chord. The increasing dynamics of the chords at the end of section 3a can be attained not only with attack or weight, but also by means of elaborative arpeggiation. The question of dynamics arises often in

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<sup>70</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 442.

performance practice of eighteenth century music: should we or should we not restrain the dynamic range of the modern piano to match the limited range of the earlier instruments? Had C.P.E. Bach known the modern piano, perhaps he would have enjoyed the range of possibilities that the instrument had to offer, especially in this genre where he is utilizing various tools—figures, arpeggios, rapid passages, and abrupt changes of affect—in order to intensify the drama.

Bach described that the best instruments for improvisation and the free fantasia are the clavichord and fortepiano, and “the undamped register of the pianoforte is the most pleasing.”<sup>71</sup> From this statement we can assume that the pedal can be used throughout this fantasia. However, we must take into consideration that the fortepiano of the time had a different mechanism from our modern piano, and obviously, we cannot play the whole fantasia on a modern piano without clearing the pedal. We must strive to find a way to create the same sound or effect that Bach intended. One way to achieve the same effect without over-blurring is to hold the bass note as long as possible and make small and incomplete pedal changes as necessary. The amount of pedal should be adjusted according to the instrument as well as the acoustic of the hall in which the fantasia is performed.

### **c. Analysis of Mozart’s Fantasia in D minor, K.397**

C.P.E. Bach was regarded as one of the most important pioneers of the Classical fantasia. Although there is no written evidence that Mozart had Bach’s fantasias in mind when

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<sup>71</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 431.

composing his own, a study of Bach's fantasias can certainly offer a newly inspired and fresh perspective in approaching the performance of Mozart's fantasias. The Fantasia in D minor, K.397 is assumed to have been composed in 1782 in Vienna. Compared to Bach's fantasias, Mozart's fantasia is more structured and sectionalized. The D minor Fantasia consists of three distinct sections: Andante, Adagio, and Allegretto. Unlike Bach's free fantasias, Mozart uses bar lines so the sense of meter is kept throughout most of the fantasia. While Mozart's harmonic language is less ambiguous and dramatic compared to Bach's, he still demonstrates the improvisatory style using figurations of rapid scales and arpeggios that are notated without bar lines and thus achieves the type of rapidly changing affects seen in Bach's fantasia. The rhetorical language in Bach's Fantasia can also be seen in Mozart's Fantasia, playing a vital role in the composition. The analogous relationship between music and rhetoric was still the subject of many theoretical and practical works on music until the end of the eighteenth century.<sup>72</sup> Mozart might not have thought of musical expressions or devices in terms of figures, but he must have been aware of the rhetorical figures; it makes sense to take the same type of rhetorical approach in Bach's Fantasia when performing the Mozart Fantasia (see the score in Appendix 3).

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<sup>72</sup> Brian Vickers, "Figures of Rhetoric/ Figures of Music," *Rhetorica: A Journal of the History of Rhetoric*, Vol. 2, No.1 (Spring 1984), PAGE, <http://www.jstor.org/stable/10.1525/rh.1984.2.1.1> (accessed April 4, 2013).



## **Andante**

The first section, Andante, consists of the arpeggio-like broken chord figures that elaborate on the tonic moving to dominant. This Andante is often regarded as an introduction to the next Adagio, or it can also be treated as the first statement of the declamation. In either case, the main theme of the Fantasia, or the main topic of the speech, is still not announced. This sense of suspense can be described as a figure, *Suspensio*: the arpeggio figures gradually build the listener's expectations and excitement to discover where the speech is leading. The fermata in this movement also appears at the end of the opening arpeggios of Bach's Fantasia. This pause, *Aposiopesis*, allows an orator or a player to breathe and prepare for the next section and also enables listeners to finally hear the main theme of the speech.

## **Adagio**

Although the placement of lyrical theme in a homophonic texture is not exactly typical of C.P.E. Bach's fantasias, this Adagio section of Mozart's shares many similar features with Bach's G minor fantasia, particularly in regard to the use of musical-rhetorical figures, abrupt rests, and sudden changes of affects.

The expressive theme of the opening uses a figure of *Suspiratio* (m.13) that is also seen in Bach's Fantasia. Mozart uses the figure *Polyptoton* in which the first two measures of the theme are repeated at a higher pitch, resembling a statement being repeated in the oratory for the purpose of emphasis. This period is concluded with the figure *Epiphora*; in the same way that an orator might repeat the main subject at the end

of each statement, Mozart finishes both phrases with the same *Suspiratio* motive. The lyrical theme is suddenly interrupted by the dramatic figure in m.16; this too is the *Suspiratio* figure, but in contrary motion joined by the lower voices. The drama is reinforced by the rhetorical rest, *Abruptio*, and the chromatically descending figures *Passus Duriusculus* in the following measures. As in Bach's *Fantasia*, the expression of these figures is emphasized with *portato*, and the alternating voices (right hand and left hand in m.18) displace the rhythm in the chromatically descending line, thereby enhancing the affect of the figure. This dramatic statement ends with a half cadence followed by the rest, *Aposiopesis*, which gives both the orator and the audience a chance to breathe after a dramatic statement.

The sudden, insistent dramatic motive consisting of the figure *Epizeuxis* (an emphatic repetition of the note E) warns us that the drama is not yet over. This E is first heard as part of the dominant of D minor (the previous section's closing harmony), however it is denied by the C natural (this kind of harmonic ambiguity is common in Bach's *Fantasia* too). The descending chromatic line (*Passus Duriusculus*), in which the affect of the figure is emphasized by octaves, travels to the dominant of A minor. Mozart reinforces the affect of the figure by using it as a tool for harmonic modulation.

The second theme of the *Adagio* (m.23) consists of the sigh figure (*Suspiratio*) from the first theme of *Adagio* (where it was doubled in speed). Mozart intensifies the drama with the figure *Palilogia*, a repetition of the *Suspiratio* motive on the same pitch, and furthermore with *Climax*,<sup>73</sup> a repetition of the *Palilogia* in ascending pitches (m.23-

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<sup>73</sup> It can also be described as the figure *Polyptoton*.

25). The emotional turbulence is heightened by rhythmic displacement of the melody which Mozart achieves by alternating parts (as in m. 18), in a contrary motion of right hand and left hand and indicating a crescendo and sudden piano, followed by another crescendo (m.26-27). The final notes of the descending and ascending lines do not resolve but are abruptly interrupted by a pause (Abruptio) with a fermata. Many composers of the eighteenth century used the fermata for rhetorical purposes. Koch explains that fermatas are used at “the expression of surprise or astonishment, a feeling whereby the movements of the spirit itself appear to come to a brief standstill, or such places where the actual feeling appears to have exhausted itself through its full effusion...”<sup>74</sup>

The first theme of the Adagio comes back in A minor in m. 29, but when it repeats, the melody starts higher in pitch by the interval of a fourth (m.31) and is extended by the repetition of *Suspiratio*. Figures *Climax* and *Paronomasia* intensify the *Suspiratio* motive even further as it ascends in pitch and is altered at the end for greater emphasis. Once again, all this stops abruptly on the diminished seventh of D minor, which is followed by a rhapsodic figuration of descending scale-like figure (*Catabasis*) and ascending arpeggio passage (*Anabasis*) in the diminished seventh of G minor.

This diminished seventh chord is resolved after another pause (Abruptio) when the repeated-note motive returns in G minor in m. 35. This time the second theme is even more intensified through modulation (m.42-43), and another pause occurs on the diminished seventh of the D minor (m.43). In eighteenth century music, a fermata on a

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<sup>74</sup> Rosenblum, *Performance Practices in Classic Piano Music*, 368.

note implied that a cadenza should be improvised, hence the stormy presto in m. 44 consisting of the extensive descending line (Catabasis) and the ascending chromatic scale (Passus Duriusculus) on the dominant pedal which brings the first theme back in D minor.

In the same way that an orator proposes a question to the audience, Mozart uses the figure Interrogatio, interrupting the Suspiratio motives with rests (m.51-52). This is followed by the surprising Neapolitan forte chord, a rapidly ascending arpeggio passage (also forte) in the diminished seventh of A minor, and two cadential chords in D minor, all of which are interrupted by rests of varying lengths. This fragmentation can also be described as the figure Tmesis. The dynamic indication of piano on the two last chords also suggests a sense of doubt, the resolution of which will happen in the D major Allegretto.

### **Allegretto**

The last section of the Fantasia is Allegretto in D major. Its cheerful theme in 2/4 shows a contrasting style and mood from the previous sections. In contrast with the Adagio where many figures or motives consisted of active descending lines, the Allegretto contains more ascending lines and leaps in order to express an uplifting character.

The opening theme starts with leaps of ascending sixths which Mozart highlights by the figure Paronomasia by repeating this interval at the higher pitch with appoggiatura (m.57). The melody descends back to the original note A through repetition of the ascending-interval motives. The ascending melodic lines (Anabasis) in the second

phrase (m. 63-65) also express the affect of the Allegretto. Mozart uses the figure Epiphora to conclude each phrase of the Allegretto in the same way.

The repeating-note figure Epizeuxis in m. 71 expresses heightened excitement as opposed to the intensified anxiety seen in Adagio. Mozart emphasizes the excitement by the repeating figures Palilogia and Paronomasia, first on the same pitch and later in the altered harmony of the diminished seventh of e minor (m.75). The figure Epiphora is used again at the end of the phrase. However, when this phrase is repeated the second time, Mozart interrupts with Abruptio which leads to the elaborative cadenza with the ascending scale (Anabasis). This improvisatory passage (m.86) ascends more quickly and expands more fully, contrary to the second half of the passage where the repeated descending motives (Polyptoton) are more hesitant and even stop on the note E (also functions as a dominant prolongation). Utilizing both a written-out ritardando in the music as well as a rallentando indication in the score, Mozart slowly brings back the opening theme of the Allegretto. In this return of the opening theme, Mozart toys with rhetorical gesture by using the figures Abruptio and Interrogatio, as seen at the end of the Adagio.

## **1. Slurs and Articulation**

As discussed earlier, the first of the two slurred notes in the Suspiratio figures is to be emphasized and lengthened. Dissonance against the bass note provides additional justification for stressing this first note (see Chapter 3). In the Adagio, Mozart also

emphasizes the stress by marking the stroke on the previous note to make sure that there is a separation between the two notes so that the first note under the slur is emphasized.

In the Allegretto, Mozart indicates precise articulations with slurs. These articulation slurs are often neglected and many performers play the melody with one big slur, connected by slight crescendos in between the slurs, an effect which can indeed sound beautiful on the modern piano. However, this kind of performance contradicts what Mozart indicated in the score, and more importantly, it lacks the “speaking” quality of Mozart’s music. As is possible in speech, a long sense of phrase can be achieved even with the expression of “heavy” and “light” syllables. On the modern piano, this effect can be achieved by the slight lifting of the finger at the end of the slur. The lift should be subtle enough so as not to sound like a staccato or a “hiccup.” Additionally, fingering should be chosen not for the sake of convenience, but for the purpose of executing articulations that best express the subtle nuances that Mozart intended.

## **2. Tempo and Flexibility of Rhythm**

Unlike the complete freedom of time and meter that performers can enjoy in Bach’s fantasia, Mozart’s Fantasia contains certain restrictions within its flexibility. Nevertheless, the improvisatory passages written without bar lines beg for the same flexible way of playing as in the Fantasia of Bach. Moreover, the aforementioned subtle rhythmic flexibility that comes from lingering on certain slurred or otherwise expressive notes should be applied for rhetorical purposes. The level of flexibility, i.e. the amount of time

one can linger on the expressive notes, depends on the style, texture, tempo, and affect of the music.

In the Andante, since the arpeggio figures are written with bar lines, it is difficult to feel and play as if improvised. However, if we look back to Bach's fantasia, the principle of both openings is the same: written-out improvisation of arpeggio figures on the bass notes. The bar lines require a certain sense of meter to be preserved in Andante, but eighth notes can nonetheless be played freely within the meter to create a sense of improvisation. The extended elaboration on the last note (dominant) especially requires more elasticity in playing. This whole Andante statement is spoken without a rest, perhaps in one breath. The tempo indication of Andante also suggests that this section is to be played not too slowly, in one gesture.

The texture of the opening theme in the Adagio prevents performers from taking liberty in altering tempo. This is also emphasized in Mozart's famous letter to his father: "What these people cannot grasp is that in tempo rubato in an Adagio, the left hand should go on playing in strict time. With them the left hand always follows suit."<sup>75</sup> In addition to the improvisatory passages of rapid figuration (m.34, m.44) which should be played rhapsodically with complete freedom of time, there are some sections of the Adagio where more rhythmical flexibility can be employed. At the rhetorical passage in mm. 16-18, the texture is different from the opening theme where the functional difference of the melody and accompaniment was very clear. Here, both parts move

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<sup>75</sup> Wolfgang Amadeus Mozart, *Briefe und Aufzeichnungen*, 83, quoted in Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 113.

simultaneously and are interrupted by rhetorical rests at the same time. Although a strict tempo should be kept within each measure, the rhetorical gesture can be achieved through flexibility of rhythm. In mm. 23-27, although the left hand accompaniment consisting of a succession of eighth notes must be kept under control, a slight flexibility in time can be applied to express increasing anxiety. One should still proceed with caution and awareness that an excessive acceleration of the tempo can result in the passage only sounding rushed. A long pause (m. 28) allows the performer to calm down the passion and to re-set the original tempo of the first theme.

The strictness of time applies to the Allegretto as well, but when the left hand accompaniment is written in notes of longer value, the melody is allowed the freedom to apply a subtle rhythmic elasticity. Some notes can be lengthened and then compensated by the others; the first notes of slurs or notes of emphasis (such as a big melodic leap) can be lingered upon, as eighteenth century treatises suggest (see Chapter 3-b). As for choosing a tempo, it is this author's opinion that the Allegro cannot be played too fast; if the tempo is too fast, the articulation cannot be executed or heard, and subtle nuance cannot be adequately expressed. The orator has to choose an appropriate speed to articulate and clarify in order to make the speech persuasive.

### **3. Other performance Issues**

Although Mozart did not notate any pedal indications, the affect of the fantasia cannot be expressed without any use of pedal, unless the venue in which the fantasia is to be performed has an exceptionally reverberant acoustic. As discussed earlier, Bach deems



the undamped register of the fortepiano as best for playing fantasias, therefore it is safe to conclude that the affect of Mozart's Andante can also be expressed with careful use of pedal. (This kind of pedaling is also required later by Beethoven in his Piano Sonata Op.27-2, in which he notates "senza sordino" at the beginning of the sonata.) On the modern piano, because of the thickness of sound in the lower strings, a long pedal can create confusion. Pedal can be very slightly changed as necessary while holding all the notes of the left hand. (Holding of the left hand notes is suggested in the eighteenth-century treatises.)<sup>76</sup> This kind of pedaling can also be applied at the rapid figurations, and carefully planned-out rhythmic pedal (half or quarter pedal, or less) can be used in the Adagio and the Allegretto. At the same time, a performer must always be aware of the importance of clarity in articulation and punctuation, and of the danger that excessive use of pedal can ruin the whole "speaking" aspect of Mozart's music. Furthermore, pedaling must be carefully adjusted by conditions such as the acoustic of the hall and the instruments themselves.

Mozart left this fantasia incomplete. Presumably, the ending (from m. 98) that most pianists play now was added by August Eberhard Müller.<sup>77</sup> There is some discussion over whether Mozart intended to extend the fantasia, or to make this fantasia into an introduction to a sonata or a fugue. Some pianists end the fantasia with the arpeggio figures of the Andante.

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<sup>76</sup> Türk, *Klavierschule*, 344-345.

<sup>77</sup> Wolfgang Amadeus Mozart, *Fantasie in d für Klavier, KV 397, Urtext der Neuen Mozart-Ausgabe*, ed. Wolfgang Plath (Kassel: Bärenreiter, 2005), preface, 3.

## CHAPTER 5

### CONCLUSION

The performance style of eighteenth-century music has changed over the centuries; this change can be attributed to several factors. Firstly, there is the difference in mechanism between earlier instruments and the modern piano. The initial attack and the quickly decaying sound of fortepianos were ideal for the clear articulation and subtle nuance that music of the eighteenth-century requires. On the contrary, the sustaining and singing quality of the modern piano causes many modern pianists to focus more on the legato line, rather than the articulation and speech-like aspects of the music. Secondly, along with changes to the instruments, playing technique has been modified as well. Whereas a delicate touch and subtle movement of the fingers could execute the called-for articulations on the fortepiano or clavichord, in later compositions arm movement and weight are required to conquer the virtuosic passages on the heavy-weighted modern piano. Thirdly, the recording technology has affected the attitudes of performers and audiences alike. We are so used to listening to perfect performances through highly edited recordings that the performer's focus unconsciously tends toward a performance with less freedom, less flexibility, and less attempt to show the narrative aspects of the composition.<sup>78</sup> This consequence can also be seen in competitions, where the aim is often controlled playing rather than a type of playing that illustrates the speaking quality of the music. Despite the changing environments and aesthetics, the expression of emotions or

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<sup>78</sup> Robert Philip, *Performing Music in the Age of Recording* (New Haven and London: Yale University Press, 2004), 12.

affects through rhetorical language can still be achieved, so long as the role of rhetoric in eighteenth-century music is appreciated and the method of applying rhetorical tools to music performance is understood.

The analogous relationship between music and rhetoric has been discussed by various writers since antiquity. The constituents and the goals of rhetoric can be seen in musical composition and performance. Moreover, good articulation and punctuation play vital roles in both rhetorical delivery and musical performance. These analogies were still being referenced by many eighteenth century musicians, including Mattheson, Quantz, and Türk. Syllables are considered equivalent to musical notes, and due to the varying weight and length of each syllable, notes too receive more or less emphases. The proper placement of emphases or accents depends on metrical placement as well as the expressive quality of notes affected by certain harmony, rhythm, or intervals between notes. Accents are indicated in the scores by eighteenth-century composers with articulation slurs. The rhetorical figures used by orators in their speeches are emulated by musicians in their composition and performance in the form of musical-rhetorical figures to heighten the expression of the affect. Appreciating these commonalities between oratory and musical performance can guide modern pianists to a better understanding of eighteenth-century music.

Fantasias by C.P.E. Bach are written in a declamatory style, and this rhetorical nature must be understood by the performer. Flexible meter and rhythm, as well as constant changes of affect are similar to the manner of the oratory. Musical-rhetorical figures are used in Bach's fantasias to depict and emphasize the expression of the affect. Although Mozart wrote his fantasias in a more structured style with a stricter sense of

meter, rhetorical principles and devices are still present. By analyzing these Fantasias from a rhetorical perspective, a performer can fully understand and attempt to play like an orator who convinces and persuades the listeners through his speech. In both Fantasias, varying levels of flexibility of rhythm should be employed. The improvisatory passages of rapid figurations should be played with a greater freedom of meter and rhythm. When the texture is homophonic, a certain sense of meter should be kept, but with a subtle flexibility of rhythm in the melody. Articulations should be carefully observed and expressed by varying emphases with accents or by lengthening of the notes. Because clarity of speech is essential in both music and oratory, the pedal, although it can help to create a certain effect of the Fantasias, must be applied carefully.

Finally, even with the use of rhetorical figures, the affects of the music cannot be expressed unless these affects are felt by the performer. In closing, a reminder from C.P.E. Bach's essay seems appropriate: "A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience."<sup>79</sup>

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<sup>79</sup> Bach, *Essay on the True Art of Playing Keyboard Instruments*, 152.

**APPENDIX 1.**  
**LIST OF MUSICAL-RHETORICAL FIGURES USED IN C.P.E. BACH'S**  
**FANTASIA IN G MINOR, WQ.117-13 AND MOZART'S FANTASIA IN D**  
**MINOR, K. 397, WITH DEFINITIONS AND CATEGORIZATION FROM**  
***MUSICA POETICA* BY DIETRICH BARTEL<sup>80</sup>**

Figures of Melodic Repetition

As the orator repeats important words or sentences, certain notes, motives or phrases are repeated for the sake of emphasis.

**Anaphora:** a repetition of the opening phrase or motive in a number of successive passages, a repeating bass line; ground bass, or general repetition.

**Climax:** a sequence of notes in one voice repeated either at higher or lower pitch; two voices moving in ascending or descending parallel motion; a gradual increase or rise in sound and pitch, creating a growth in intensity. Described by Quintilian and Susenbrotus as a stepwise construction of an oration in which a point is repeated and explained before proceeding to the next one.

**Epiphora:** a repetition of the conclusion of one passage at the end of subsequent passages.

**Epizeuxis:** an immediate and emphatic repetition of a word, note, motif, or phrase.

**Palilogia:** a repetition of a theme, either at different pitches in various voices or on the same pitch in the same voice.

**Polyptoton:** a repetition of a melodic passage at different pitches.

**Paronomasia:** a repetition of certain passage with an addition or alteration for the sake of greater emphasis. The rhetorical figure signifies a repetition of words with changes in case endings in classical rhetoric.

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<sup>80</sup> Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 167-448. (Additional descriptions of the categories are included by the author of this essay.)

### Figures of Representation and Depiction

Affects or images are depicted by certain musical motives or passages, as the orator changes the tone of his voice or inflection according to the meaning or image of the words.

**Anabasis:** an ascending musical passage that expresses ascending or exalted images or affections.

**Catabasis:** a descending musical passage that expresses descending, lowly, or negative images or affections.

**Dubitatio:** an intentionally ambiguous rhythmic or harmonic progression.

**Interrogatio:** a musical question rendered variously through pauses, a rise at the end of phrase or melody, or through imperfect or phrygian cadences.

**Pathopoeia:** a musical passage which seeks to arouse a passionate affection through chromaticism or by some other means. It vividly represents an intense affection. Both rhetoric and musical figure arouse pathetic or anguished affections, joyous affections, as well as melancholic or sorrowful affections.

### Figures of Dissonance and Displacement

Musical device used to emphasize certain expression, as the orator makes the speech effective by the use of certain rhetorical devices.

**Aptomia:** an enharmonic rewriting of a semitone.

**Ellipsis:** an omission of an expected consonance; an abrupt interruption in the music.

**Passus Duriusculus:** a chromatically altered ascending or descending line. This is not a rhetorical term, but a musical device. It could also be explained as pathopoeia.

**Synaeresis:** a suspension or syncopation; a placement of two syllables per note, or two notes per syllable.

### Figures of Interruption and Silence

Expected or unexpected rests used to give the speech or music a certain expression.

**Abruptio:** a sudden and unexpected break in a musical composition.

**Aposiopesis:** a rest in one or all voices; a general pause.

**Suspiratio:** a musical expression of a sigh through a rest. It expresses sighs, gasps, or affections of sighing or longing.

**Tmesis:** a sudden interruption or fragmentation of the melody through rests.

### Figures of Melodic and Harmonic Ornamentation

A musical or rhetorical device used to emphasize certain expressions.

**Tirata:** a rapid scalar passage spanning a fourth to an octave or more.

### Miscellaneous Figures

**Distributio:** a musical-rhetorical process in which individual motifs or phrases of a theme or a section of composition are developed before proceeding to the following material.

**Suspensio:** a delayed introduction of a composition's principal thematic material. It is used to heighten expectations or suspense.

## APPENDIX 2. C.P.E. Bach, Fantasia Wq.117-13 in G minor<sup>81</sup>

### Fantasia in G Minor

Wq 117/13

Allegro moderato

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G minor (two flats). The time signature is 3/4. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked 'a'. The second system has markings 'b1', 'b2', 'p', 'f', 'b3', and 'p'. The third system is marked 'c'. The fourth system has markings 'd', 'ff', 'p', 'ff', 'p', 'ff', '2a', and 'mf'. The fifth system has markings '2b', 'mf', 'arpeggio', 'p', and 'f'.

<sup>81</sup> Carl Philipp Emanuel Bach, *Fantasia in G minor*; Wq. 117/13, *Carl Philipp Emanuel Bach: The Complete Works*, series I, vol. 8, part I, *Miscellaneous Keyboard Works I*, ed. Peter Wollny (Los Altos: The Packard Humanities Institute, 2006), 101-102. Used with kind permission from The Packard Humanities Institute. (Letters and numbers are modified and marked by author)



3a

mf f

p

3b

p f pp p f

3c

p f p mf pp p f

3d

3e

p f p f p f p f ff

3f

### APPENDIX 3. Mozart, Fantasia K.397 in D minor<sup>82</sup>

Andante

Adagio

<sup>82</sup> Wolfgang Amadeus Mozart, *Fantasie in d für Klavier; KV 397, Urtext der Neuen Mozart-Ausgabe*, ed. Wolfgang Plath (Kassel: Bärenreiter, 2005). Used with kind permission from Bärenreiter-Verlag.



34

Presto

3 5 1 4

3 5

1 4

2 1 2 4

Tempo primo

4 2

4 1

5 2

3 1

5 4

2 1

4

1

38

3 2

3 5 2

4 3 4 3 1

2 5

4 3 1

p

41

5 4 5 3 1 2 1

2 4

5 1 2 1 3 2 2

4 3 1 3 2 1 3 2

cresc.

f

p

cresc.

f

3 5 2 4 1 3 3 5 2 4 1 3 2 1 3 3 4 5 2 3 1 4 1 5 2 4 1 5

Presto

44

4 1 2 4 1 4 3 3 2 4

1

3

45 *Tempo primo*

*p*

49 *f* *p* *f* *p*

53 *f* *p*

*Allegretto*

55 *dolce*

63

71



77  $\begin{matrix} 3 \\ 5 \end{matrix}$   $\begin{matrix} 12 \\ 5 \end{matrix}$

82  $\begin{matrix} 1 \\ 1 \\ 1 \\ 4 \end{matrix}$

5 3 5 1 3 3 2 4 1 2 1 tr 1 4 4 3 1 2 4  
rallentando

87 *a tempo*  
*p dolce* *f* *p* *f*

93  $\begin{matrix} 2 \\ 3 \\ 1 \end{matrix}$  *f* *p* *pp*

101  $\begin{matrix} 5 \\ 4 \\ 2 \\ 1 \\ 1 \end{matrix}$   $\begin{matrix} (5) \\ 1 \end{matrix}$  *f* *ff*

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